PRODUCTION INFORMATION

From 20th Century Studios and visionary filmmaker Ridley Scott comes "The Last Duel," a gripping tale of betrayal and vengeance set against the brutality of 14th century France. Based on actual events, the historical epic unravels long-held assumptions about France's last sanctioned duel between Jean de Carrouges and Jacques Le Gris, two friends turned bitter rivals.

"The Last Duel" stars Oscar® winner Matt Damon ("Good Will Hunting," "Ford v Ferrari"), two-time Academy Award® nominee Adam Driver ("Marriage Story," "BlacKkKlansman"), Emmy® winner Jodie Comer ("Killing Eve," "Free Guy") and two-time Oscar winner Ben Affleck ("Argo," "Good Will Hunting"). The film is directed by four-time Academy Award® nominee Ridley Scott ("The Martian," "Black Hawk Down," "Gladiator," "Thelma & Louise").

The screenplay is by Oscar® nominee Nicole Holofcener ("Can You Ever Forgive Me?") & Ben Affleck & Matt Damon based on the book by Eric Jager. The film is produced by Ridley Scott, p.g.a., Kevin J. Walsh, p.g.a. ("Manchester by the Sea"), Jennifer Fox, p.g.a. ("Nightcrawler"), Nicole Holofcener, p.g.a., Matt Damon, p.g.a., Ben Affleck, p.g.a. with Kevin Halloran ("Ford v Ferrari"), Drew Vinton ("Promised Land"), Madison Ainley ("Justice League") serving as executive producers.

~ A CENTURIES OLD TALE ~

France, 1386 C.E. – The violence and devastation of the Hundred Years War with England has engulfed the country. Jean de Carrouges (Matt Damon) is a respected knight from Normandy, born of nobility, and known for his bravery and skill on the battlefield. His friend, Jacques Le Gris (Adam Driver), the son of a Norman squire, is a courtier whose intelligence and eloquence make him one of the most admired nobles in court. When Count Pierre d'Alençon (Ben Affleck), the King's cousin and a baron at the Court of Argentan, sides with Le Gris over a bitter property dispute, Le Gris's status begins to rise, much to Carrouges' dismay. The relationship continues to sour when Pierre promotes Le Gris over Carrouges and places Le Gris in charge of his affairs, and Carrouges' narcissism and reckless behavior get him expelled from court.

Carrouges carries on in spite of the injustice, marrying Marguerite (Jodie Comer), the beautiful, smart and strong-willed daughter of Sir Robert de Thibouville (Nathaniel Parker), who brings a rather sizable dowry. One year later, Carrouges introduces his wife to Le Gris, now more charming and arrogant than ever, and the two men agree to reconcile their differences. Carrouges

continues to fight for his country, returning home after an especially painful defeat to discover Marguerite has been viciously assaulted by Le Gris, who denies the charge. Marguerite refuses to stay silent, stepping forward to accuse her attacker, an act of bravery and defiance that puts her life in jeopardy. Eager to deflect the shame the allegation has brought to his family, Carrouges takes the matter to the Court at Argentan, but after listening to both sides, Pierre once again sides with Le Gris. Carrouges then travels to the Palais de Justice in Paris to appeal the verdict, where King Charles VI (Alex Lawther) agrees to a trial by combat, a grueling duel to the death, which places the fate of all three in God's hands.

A cinematic and thought-provoking drama told from three distinct perspectives, "The Last Duel" explores the ubiquitous power of men, the frailty of justice and the strength and courage of one woman willing to stand alone in the service of truth.

~ TELLING THE STORY ~

Eric Jager's compelling 2004 book, "The Last Duel: A True Story of Crime, Scandal, and Trial by Combat in Medieval France," is a true story based on historical source materials about a legendary duel to the death, the last officially recorded trail by combat of its kind. The book brings the turbulent Middle Ages to life in striking detail.

When etiquette, social aspirations and justice were driven by the codes of chivalry, the consequences for defying the institutions of the time – the Church, the nobility at court, a teenage king – could be severe. For a woman navigating these violent times, one who had no legal standing without the support of her husband, the stakes were even higher.

Jager's extensive research involved 10 years of tracking down, translating and scrutinizing centuries-old historical records – everything from chronicles, legal records and property deeds to military receipts, architectural plans and historical maps. "I found some documents containing errors or omissions. I also found documents that had either been entirely overlooked or had been mentioned only in very obscure places and that didn't seem to be a part what historians and scholars knew about the case," says Jager. "So one of the first big surprises for me was that what historians and legal scholars have been saying for centuries, that Marguerite was mistaken, or even that she had lied, didn't seem to me to be true."

The author took numerous trips to the Normandy region, where he visited the actual castle where Jean de Carrouges' family resided, the royal palace where Parlement assembled to witness the request for a duel and Saint-Martin des Champs (the old monastery retrofitted to host the duel itself). Jager was even able to view the original, handwritten record of the legal testimony, which, due to the sturdy parchment used in the 14th century, was very well preserved and clearly legible.

"It (the duel) is remembered like an old family tragedy," says Jager. "It's like part of the history of the Normandy region, part of life there. They have festivals where fencing enthusiasts re-enact the duel. People there live close to history, and they're fascinated by it."

Jager's book was praised for its incredibly detailed descriptions of the legendary joust and the events leading up to it, and it caught the eye of Matt Damon, who immediately saw its cinematic potential and envisioned Ridley Scott taking the helm. Scott is the revered filmmaker who has amassed scores of critically acclaimed films across all styles and genres, films that continue to excite and move audiences today, from "Alien," "Blade Runner" and "Gladiator" to "Thelma & Louise" and "American Gangster."

Having worked with Scott on "The Martian" in 2015, Damon knew his visual sensibility and experience with big, historical epics throughout four decades in Hollywood was perfectly suited to this story. The actor partnered with Ben Affleck, who, like Damon, hails from Boston, and with whom he has been friends for over 40 years. In 1997, their first screenplay which they wrote together, "Good Will Hunting," won the Oscar® for best original screenplay.

With Scott attached as director, they spent the next several months speaking to some wonderful screenwriters, but ultimately decided to tackle it themselves. "We knew it was an incredible story, the question was how do we tell it in a way that would be really interesting," says Damon. "And that's when we came up with the perspectives idea and, ultimately, the kind of the bait and switch, where you have two thirds of a movie with these two men only to discover that this woman is actually the hero of the whole story."

Damon and Affleck were soon collaborating on the script with Nicole Holofcener, a writer/director ("Lovely & Amazing," "Friends with Money") and an Oscar®-nominated screenwriter ("Can You Ever Forgive Me?"), with each writing from the perspective of Carrouges, Le Gris and Marguerite, respectively, to ensure the story effectively captured all three voices. According to Holofcener, "The reason I came on in is because Matt and Ben are not women. Not that they couldn't write terrific women, plenty of men do, but I think that's what I was able to add: my perspective as a female, and a different eye and a different voice as well."

Men like Jean de Carrouges and Jacques Le Gris were the heroes of their own stories – but unreliable narrators of history. Marguerite's perspective is essential, offering a needed correction to the men's unchallenged views of themselves and the world around them.

"These guys were born into the middle of a hundred year war. They only knew this incredibly violent life, part of which was literally raping and pillaging, which were—and still are—weapons of war, but that was the world that these guys lived in," says Damon. "It was incredibly, incredibly violent, so when reading the book it felt like the only story that was worth telling was hers; her incredible bravery under this awful pressure, to be interrogated that way, to be shamed that way, but to never relent and, in that culture, tell the truth about what happened to her."

When Marguerite de Carrouges is attacked, it is traumatizing on many levels. Holofcener says, "After she is raped, the world becomes different forever for Marguerite. She was brutalized; it was almost a culmination of a woman's life at that time, because she had no rights, no control and no power and she was treated like a piece of meat, even by her husband. So the rape was the last straw. I think she didn't even care at that point what happened to her if she told the

truth. She knew that he could kill her just for saying it and she knew it was going to end the way it was going to end without her say."

"She admits to her husband that she was raped, which in 14th-century France was an incredibly brave and risky decision for any woman," says producer Kevin J. Walsh. "Women at that time carried few societal rights and were commonly under the legal guardianship of men. A woman who had the courage to speak out about sexual assault was often terrorized and vulnerable to further violence by her husband and entire community on the grounds of infidelity, promiscuity, and disobedience. Considering these grave risks, Marguerite's decision to step forth and tell the truth was even more heroic."

Adds Affleck, "We found so many aspects of the formal, codified patriarchy of 14th century Western Europe to still be present in vestigial ways (and in some cases almost unchanged) in today's society. Further, we wanted to examine how institutions, acculturation and social norms had and continue to have such a profound effect on how an individual perceives reality and explore the notion that these factors had a great deal to do with the widely varying historical accounts from the time as well as use perspective to dramatize those private moments which were not recorded by history."

~ THE CAST ~

Grounded in the story of one extraordinary woman, "The Last Duel" is an exploration of power and survival, and the cultural forces that conspired to distort that truth. Despite their shared experiences, these characters lived in different worlds…and there can only be one truth.

Matt Damon, whose credits as an actor include "Good Will Hunting," "The Departed," "The Talented Mr. Riley" and the "Jason Bourne" films, is Jean de Carrouges, the seasoned, ambitious knight from a respected family in Northern France who is struggling for power and position. Fighting is all he knows, and while revered for his loyalty and service to the King, he is stubborn, hotheaded and deeply mistrustful.

Adam Driver, who has starred in films including "Marriage Story," "BlacKkKlansman," "Star Wars: Episode VIII – The Last Jedi" and "Star Wars: Episode VII – The Rise of Skywalker," plays Jacques Le Gris, the squire accused of assaulting his friend Jean de Carrouges' wife, Marguerite. As Pierre d'Alençon's protégé, he is both charming and arrogant.

Jodie Comer, who co-stars in the BBC hit "Killing Eve" and can be seen on the big screen opposite Ryan Reynolds in "Free Guy," plays Marguerite de Carrouges, a hero ahead of her time who risked her life to stand up for the truth. Married to Jean, she is a devoted wife who manages her husband's affairs in his absence, but the marriage was negotiated by her father. "For Marguerite, this was an arranged marriage…it wasn't a marriage that stemmed from love. I think she has respect for Carrouges, but it's not a happy marriage at all," says Comer.

Ben Affleck, whose credits as an actor include "The Way Back," "Gone Girl" and "Pearl Harbor," as a director and producer, "Argo," and as a writer and director, "The Town," is Count Pierre

d'Alençon, a wealthy and powerful land baron who is liege lord to Jean de Carrouges. Generous and somewhat impetuous, he relies on one of his vassals, Jacques Le Gris (whom he favors over Carrouges), for the collection of his debts, rewarding him with substantial gifts of land.

Harriet Walter ("Atonement," "Sense & Sensibility") is Nicole de Carrouges, Jean's mother. Dour, judgmental and callous, she resides with Marguerite when Jean is away at battle, treating her with cruel disdain. "She's hard," says Walter. "She's a tough nut…she has made her decisions about life and is sticking to them."

Marton Csokas ("Kingdom of Heaven," "Alice in Wonderland") is Crespin, a squire and mutual friend of both Carrouges and Le Gris. Crespin hosts a party for his son's christening where Carrouges first introduces his wife to Le Gris, and where the two men appear to reconcile their differences. Marguerite's father, Sir Robert de Thibouville, played by Nathaniel Parker ("The Inspector Lynley Mysteries"), has a questionable past in terms of his allegiance to France. Looking to improve his family's name and status, he arranges for his only daughter to marry the respected knight Carrouges.

Adam Nagaitis ("The Terror") is Adam Louvel, a squire and Le Gris' closest companion. Alex Lawther ("Goodbye Christopher Robin") is King Charles VI, the young monarch to whom Carrouges requests a duel to the death.

~ BEHIND THE SCENES ~

Principal photography on "The Last Duel" took place in 2020 at numerous breathtaking locations in France (from Feb. 14 - March 12) and Ireland (from Sept. 4 – Oct. 23). Some of France's most majestic and well-preserved castles served as backdrops to this gripping tale, meticulously brought back to their medieval grandeur by a talented team of craftspeople, including: Academy Award®-nominated director of photography Dariusz Wolski, ASC ("News of the World"); Oscar®-nominated production designer Arthur Max ("The Martian"); Oscar®-winning editor Claire Simpson ("Platoon"); Academy Award-winning costume designer Janty Yates ("Gladiator"); composer Harry Gregson-Williams ("Mulan"); and visual effects supervisors Gary Brozenich ("Maleficent: Mistress of Evil," "Pirates of the Caribbean: Dead Men Tell No Tales") and Jessica Norman ("Wonder Woman," "World War Z").

Cinematography

A filmmaker celebrated for his distinct visual flair and cinematic eye, Ridley Scott is known for his spectacular 360 filmmaking, employing multiple cameras for each scene. "Ridley really understands light and how to frame a shot at a very, very exceptionally advanced level," says Matt Damon. "And yes, he came in as art director, but doing live TV and operating a camera is also what really informs a lot of the way he directs. He knows how to stage a scene, physically."

Scott is one of a handful of directors working today who edits the film during principal photography. In explaining his unique work dynamic Damon says, "When Ridley is setting his cameras in the trailer he will walk out on to the floor, rehearse a scene, and set four cameras, and Darius will light them. Then he goes into the truck and looks at those cameras as if he was

operating them, which is just a more elaborate version of what he started out doing. You know what a shot is and you know how to find it and how to set it up…he just does that with four cameras, and he has four professional operators on walkie-talkies adjusting the shot, and that's your shot right there."

"It was really exciting for me to see Ridley's very distinctive shooting style, which involves multiple cameras capturing all of the action in two parts, but it feels simultaneous," says Ben Affleck. "There was an incredible amount of energy present depending on where the cameras were pointing. You didn't know when you were going to be on camera and when you weren't, which created a sense of urgency and immediacy that was really great."

Affleck continues, "It's not hard to keep up with the pace either…it's actually the pace you want to work at. It's harder laying around for two hours and then trying to get yourself worked up or prepared for a big emotional scene. If everyone is doing it all at once you are feeding off what the other actors are doing, it feels much more real and alive."

To help visually convey the brutal and gritty nature of a colorful world steeped in tradition and fanfare, Scott looked to acclaimed cinematographer Dariusz Wolski, with whom he has worked on five films (beginning with "Prometheus" in 2012), to man the cameras.

Some scenes in "The Last Duel" were shot with six cameras, all filming simultaneously, but every scene was filmed with at least four cameras. Wolski used large-format Arri ALEXA mini LF's, Angenieux short zooms and Panavison 65mm vintage primes to ensure Scott would have the best looking footage with which to cut the film.

For Wolski, who last year was nominated for an Academy Award® for his work on "News of the World," one of the biggest challenges on "The Last Duel" was fabricating natural light for scenes being shot inside the mostly dark and often windowless castles. The castle's moats and 100-foot walls were built to prevent access, which made his job all the more difficult.

"On location in France we were very limited…we could not put a lot of light on the castle windows so we used existing exposure from outside the windows," Wolski says. "But we were constrained by relocation, which means we could not put big lights outside the window because there was a huge wall or something similar that prevented it."

The question then became how to balance it inside. "It depends on whether you want to see a silhouette or somebody's face or somebody's eyes," Wolski explains. "Once we see how the actors' placing plays, and if it plays dramatically, we base our decision on that."

When filming moved to Ardmore Soundstages in Ireland, the struggle became how to match the lighting. "We tried to basically limit our resources on the stage and pretend like we were back on location," Wolski says. "The access is much easier, but you have to restrain yourself."

Locations

The beautiful Périgord Noir region in the southwest part of France is where Ridley Scott filmed his first feature, "The Duellists," in 1976, and it was where he returned to begin filming "The Last Duel." This is the 13th film production designer Arthur Max has done with Scott, their first being "Gladiator" in 2000. As with each of the previous films, this one came with its own unique challenges, many of them related to the numerous locations in multiple countries.

One of the most beautiful and well preserved castles in the Dordogne region, Château de Beynac, located near the village of Beynac-et-Cazenac, was used as interiors of the Carrouges Estate, including the wedding of Jean de Carrouges and Marguerite, which featured 93 extras in full hair, makeup and wardrobe performing a choreographed dance number. The location was also used to film both interior and exterior scenes set at Fontaine-Les Sorel castle, the home of Marguerite's family.

Château de Fénelon in Sainte-Mondane, another beautiful and preserved castle, was used for exterior scenes taking pace at Belleme Fort, where Carrouges' father was captain. The city of Monpazier, one of the most beautiful villages in France, was used for exterior scenes set on the streets of Paris. Monpazier has preserved much of its original architecture and design, but some minor work was needed to conceal any modern features and a few additions (wood doors, wood balconies and windows) were made as well.

Max and his team transformed the city's Place des Cornières into an authentic Middle Ages market with stallholders, carts, barrels, wool bags, fish, vegetables and meat. The set was accentuated with scores of extras dressed as villagers, farmers, merchants, treasury guards, nobles, prostitutes and clerics, and animals including sheep, geese, horses, pigs and birds.

Château Berzé-le-Châtel, a medieval fortress constructed above an 1100-year-old Carolingian chapel in Bourgogne that is considered one of the best preserved castles in eastern France, became portions of the Carrouges Estate, including its chapel, gates, stables, cemetery and grounds.

Following several months of hiatus (due to restrictions placed on productions around the world as a result of the COVID-19 pandemic), production on "The Last Duel" was back up and running in Ireland, albeit with all cast and crew wearing masks and adhering to all necessary safety protocols. Up first, was Ardmore Studios located in Bray, County Wicklow, Ireland, where a number of interior sets were built, including rooms from the Carrouges Estate and the Great Hall at Argentan.

On Stage A, the massive Great Hall at Argentan where Pierre de Alençon holds court, was constructed with elaborate set pieces and dressing, including lush tapestries and rugs. This includes all the stonework, which was painted by hand. "All the stone work was painted to look like a real vintage stone wall," says Max. "The mossing, the runs, the staining…it's all artificial, kind of like three dimensional scenic art, and it's much easier than dealing with three dimensional effects."

Max continues, “The handmade tool marks used to form the blocks in the castle walls and archways are very distinctive, so we photographed them and the plasterers copied them from the photographs. They did a superb job reproducing the bulging and sagging effects, which show how they were distorted from sustenance and time.”

Several aspects of Berzé-le-Châtel in France, the location used to film exteriors of the Carrouges Estate, were recreated on the Ardmore soundstages. Carrouges’ bedroom on Stage D featured architecture from one of the inside hallways, a floor which was an exact replica from the castle, and meticulous paint work to create the room’s wood paneling and portions of the bed.

“We had a really old antique Victorian bed, but Ridley wanted it bigger,” explains Max. “So we had our model makers make plaster castings so we could extend the bed, and Neville Gainer, one of our talented 2D painters, matched it quite convincingly. It is seamlessly matched, and it is a really big bed, but that is what people like Neville do. It comes from years of experience.”

The duel between Carrouges and Le Gris took place at Saint-Martin-des-Champs in France, an old monastery retrofitted for jousting, which is referenced in great detail in Eric Jager’s book. The Oak Field at Ballycurry Demesne in Ashford, Ireland, filled in for the French monastery on screen, and the biggest challenge, from an artistic standpoint, was designing a set piece that was realistic for this specific period in time.

“There’s a balance between what’s really old and what’s recent, and photographically we don’t want anything that looks new,” says Max. “In peoples’ minds when you’re doing an ancient, medieval world, everything is going to be old, so there’s old, older, and oldest…there’s nothing new. And if we do our job well, the audience shouldn’t notice.”

Lorris Chevalier was brought on as the film’s historical advisor, to help ensure that the movements of the principal characters and extras – as well as any customs or rituals depicted on screen – were authentic to medieval times in Western Europe. For a scene set in the chapel on the grounds of the Carrouges Estate, the production needed to hide the altar’s 18th century tabernacle (used to house items for the Eucharist). Chevalier, who completed his PhD in medieval studies specializing in chivalry of the central Middle Ages, recommended the production create a polyptych, which is a series of painted panels, to cover the existing altarpiece instead.

Costumes

Janty Yates has worked with Ridley Scott on two films set in the Middle Ages (“Kingdom of Heaven,” “Robin Hood”), but this is the first film she has designed where characters are dressed in full armour. Since no complete sets of armour from the 14th century exist, Yates drew inspiration from a medieval style of armour known as Fahnestock, which is on display at the Metropolitan Museum of Art in New York.

The armour, which originated in Italy and was most prevalent in the 1400s, features an upper body that is fabricated from overlapping steel plates combined with chainmail that is then

covered with a sleeveless coat embroidered with the combatant's family crest (Jean de Carrouges' family crest is a crimson field with silver fleur-de-lis; Jacques Le Gris' is the reverse).

Terry English created the duel armour worn by both characters, which is made of plastic similar to a car's bumper. Each set of armour is comprised of 17-18 pieces. According to Yates, armour is put on in layers. "You start with the basics. You fit them with a shirt, trousers, linen tunic and boots, a leather arming jacket, followed by a hauberk of chainmail and chainmail sleeves and a chainmail skirt," she says. "Then they have either their full armour or their leather jerkins and a cloak, and a leather army cap, chainmail hood, helmet and gauntlets."

The chainmail is also made of plastic, and in fact, comes from Scott's 2005 film "Kingdom of Heaven." Created in New Zealand's Weta workshop, the chainmail is manually crafted, with workers creating each actual circle and joining them by hand. This included a half-visor, which was designed especially for the production by English.

A total of eight full suits of duel armour were created for the production. The stand-ins and stunt doubles needed identical versions, and different versions which showed the damage to the armour as the joust progressed were also needed. London's FBFX, known for their masterful paint effects, was responsible for painting all the armour.

When designing looks for the principal cast, Yates starts with fabrics. "I go to five or six outlets, two in Florence, one in Lyon and one in Rome and buy what I think is suitable," she explains. "And then the cutter will create something from my pile of Le Gris fabrics or Carrouges fabrics."

For Damon's character, Yates remembers Scott describing him as more of a military man, not a fancy man. He described Adam Driver's character Le Gris as someone who would be driving a Ferrari, which made her laugh. Le Gris' wardrobe looks slightly heavier and more structured, all his shirts are embroidered and he is in black most of the time.

For Marguerite, whom Scott describes as a dressed down noble, Yates chose a variety of different fabrics which she draped on Jodie Comer and photographed. "She has several dresses in linen, which are very functional, which she wears around the farm when she is collecting rent," she says. "Her duel dress is very simple. Ridley wanted her in black on the scaffold, and we found the most glorious fabric that really stands out. It has a very striking neck piece and is worn under a cloak."

As with all the costumes, there was an incredible amount of attention paid to detail. In one dress worn by Comer, there are four fabrics in the sleeve alone. "There's obviously the sleeve fabric, there's the lining, there's this inner sleeve, and the inner sleeve lining, and that's not counting all the embroidered details elsewhere," says Yates.

Weaponry

Supervising armourer Tim Lewis ("Outlaw King," "Transformers: The Last Knight") worked closely with costume designer Janty Yates to ensure that the weapons carried by the two men fit with

their characters' overall looks. Jean de Carrouges' look, overall, is a bit more rustic, whereas Jacques Le Gris is more urban, and Yates wanted to be sure their weapons reflected this. According to Yates, the swords are of museum quality…they are that good.

Lewis, who is quite knowledgeable on medieval weaponry, says, "There's not a lot from this period that still exists, and what does exist is not in great condition. I put forward designs and then, after they get approved by Ridley, we begin manufacturing. We physically make everything."

The weapons that each duelist carried with them on their person consisted of a lance, a long sword, a short sword, a dagger and an axe. Carrouges' dagger is a bit earthier, which plays into his reputation as a warrior, and Le Gris's long sword is more ostentatious than his opponents, reflecting his character's arc in the film.

Hard rubber versions were created of each weapon, each one hand painted to match the original as closely as possible. "Everything is cut, sculpted, cast and stitched by hand," says Lewis. "The guys do a fantastic job moulding and casting the rubber fighting versions of the weapons, and we've got a great team of painters who do such a good job that when you see them on camera it is often hard to tell they are rubber and not real."

Multiple versions of the shields, which each duelist used for protection during the joust, had to be created, as Scott knew he would need to film multiple takes of the damage being inflicted during the duel. There were camera-ready and breakaway versions (designed to always break in the same place) as well as different shields for different portions of the fight. Each shield was painted with the family arms to match the embroidered coat worn over their armour.

Lewis' team created lance breakaways as well, which were hollow tubes of biscuit foam packed full of balsa wood so when struck they would break and explode on contact. "The key was to hit them correctly," says Lewis.

In the end, Lewis designed and created over 50 different shields, thousands of pieces of weaponry, over 40 breakaway shields and more than 150 lance breakaways. "Working on a film like this is all about the detail," says Lewis. "Without the detail, the filmmaker and the actors don't have anything to work with. If you can explain to an actor why their character has something, it just helps them to further define their character."

The Celebrated Duel

Production designer Arthur Max and his department began preparing for the jousting portions of the film six months prior to principal photography. Referencing the surviving court documents and Eric Jager's book and working with models and pre-viz, Max was able to help Ridley Scott better visualize how these scenes would play out.

To film the intense action sequences, second unit director and stunt coordinator Rob Inch ("Wonder Woman 1984") brought in stuntmen who were trained to handle some of the more

dangerous joust sequences. “Our stunt men are not there to just double for one person, they are there to do the best of whatever they do. Not everyone can ride and fight, so I’ll find a really good rider and a really good fighter and then I’ll just make sure we use both of them.”

Inch continues, “I come from live shows so I really understand jousting and the mechanics of how it all works, and I’ve worked with Ridley Scott six or seven times now so I have a bit of a short hand with him. We’ll sit down prior to filming and develop the ground fight and the joust and then shoot it in a special stunt version, which we show to him and he’ll either approve or suggest some changes.”

For portions on the jousting sequence, sky cams and multiple cranes were used to follow the charging horses as they clash in the arena. “Working with Ridley keeps you on your toes,” says Inch. “He likes to look at things from a different perspective and likes to add cameras in extra positions where it’s just getting coverage that I would have never gotten. It gives me a lot of scope in which to do my work.”

Music

Celebrated composer Harry Gregson-Williams, who has worked numerous times with Ridley Scott over the past decade, created an original score for “The Last Duel” performed by a large orchestra and choir, in addition to utilizing a group of medieval instruments, a renowned vocal ensemble and some leading vocal soloists. The score was recorded in Los Angeles with musicians and a range of period instruments such as wooden flutes, hammer dulcimers, a consort of viols (the precursors to the violin, the viola and the cello) along with a cathedral organ and a lute.

The vocalists included Grace Davidson, one of Britain’s leading sopranos and the outstanding counter-tenor Iestyn Davies. Accompanying these soloists was a vocal ensemble out of London called Voces8. “There are just eight of them, and they are very, very precise (out of necessity), and the sound they make has a purity and accuracy that is as unique as it is wonderful,” Gregson-Williams says.

The film’s main thematic material comes from a song performed by Davidson for the final scene of the film, which features Marguerite in the aftermath of the duel. Gregson-Williams wrote the song while the film was in production in Ireland and France. “I sent the song to Ridley and he reacted really well to it, so we decided to use the song’s melody as a source of thematic material that could be used throughout the score,” he says.

The composer has a great working relationship with the filmmaker, too. “Ridley is an artist, first and foremost, and I know that he paints rather well. He might talk to me using expressions and language that apply to painting, but that have a similar connotation within music. For instance, whilst discussing the very first scene in the movie – a scene that is very intense – he might listen to what I have written and guide me towards where he wanted the music to be by discussing how the tone of what he’s hearing could be darker or heavier, almost as if he is referring to a color palette on a canvas.”

Once principal photography had wrapped, the VFX team, led by Gary Brozenich and Jessica Norman, got to work, which involved digitally extending background scenery with crowds or computer generated visuals of Paris and France in the 14th century.

Filming with Sensitivity

"The Last Duel" is grounded in Marguerite de Carrouges experiences more than 600 years ago. She was one person, but her story is a powerful reminder of the legacy of survivors – and all who have quietly, but steadfastly fought for justice – throughout history.

Medieval Europe was a brutal and unforgiving place for women, as documented in numerous historical records and manuscripts. A woman's integrity was determined by her chastity and loyalty to her husband, and conforming to these expectations was crucial for survival. The term "rape" was rarely used, and the women who came forward with rape allegations or suffered any kind of sexual abuse were often discriminated against.

When Marguerite spoke out – in vivid and unambiguous detail – about what happened to her, it placed both her reputation and her life in danger. Like many survivors of sexual assault, she faced an extraordinary burden in proving the truth, as well as the judgment of her community. "The crime was horrible, but death for her husband and herself does not fit the crime," says Nicole Holofcener. "By today's standards, she was the victim of a horrific crime, and yet it is the ego and the pride of these two men (Jean de Carrouges and Jacques Le Gris) that becomes the true incentive for the duel."

While the assault is an important part of Marguerite's story, she does not let it define her, and the film worked to bring her personhood to the forefront. In order to ensure the film remained faithful to Marguerite's story as a survivor, the studio sought advice from several advocacy organizations on the story's portrayal of sexual abuse, survivors and recovery.

The production hired intimacy coordinator Ita O'Brien ("Sex Education") to assist with the preparation, safety and comfort of everyone during principal photography. "The intimacy coordinator is a practitioner who brings skills and a process and a structure to the film's intimate content, much like a stunt coordinator would do for the fight scenes," says O'Brien.

O'Brien worked closely with the cast and filmmakers to make sure everyone understood how certain sequences would appear to the audience, and that the portrayal of sexual violence and violence against women on screen was handled with sensitivity. Marguerite's account of what happened to her had been clouded by historical chroniclers and members of the clergy in the centuries that followed, so Ridley Scott felt it was important to depict the assault to leave no doubt about what she went through.

Shot from two perspectives, but unequivocal on the crime, this scene was filmed without any nudity, as the filmmakers were most interested in capturing the emotional toll of Marguerite's experience without exploiting it. Scott chose to film the scenes in real time and in chronological order, too.

Scripts and call sheets were clearly marked as to whose perspective was being filmed when. “We always talked about the different perspectives with Ridley before we shot, because the intention changes depending on whose perspective you are in…always, even in little tiny ways,” says Damon. “The perspectives don’t wildly diverge, except in terms of intention, which then kind of informs the characters’ understanding of what’s happening.”

It required the actors to alter their performances when shooting scenes for another character’s point of view, as they needed to lean into how that particular’s character sees you. Comer explains, “It’s so important that in each perspective the audience really believes whichever character is narrating it, and that was actually really fun to do. It was also a little dizzying, as sometimes you were shooting three perspectives on the same day.”

“I kept questioning myself, wondering if I was leaning into certain scenes too much or not, but it is up to Ridley and the guys in the edit room to decide which feels more truthful,” says Comer.

Scott met with his principal cast before filming to go through the script line by line, as he wanted to ensure no one would show up on set and realize they were uncomfortable with a certain scene. In the end, it was an incredibly collaborative environment, with Jodie Comer working closely with the writers to honor Marguerite’s truth.

~ ABOUT THE CAST ~

Considered one of the most revered actors in Hollywood today, in terms of talent and box office draw, **MATT DAMON, p.g.a. (Jean de Carrouges/Co-Screenwriter/Producer)** varied, and rich career has seen him in front of the camera as well as behind.

Though far from an overnight success, Damon catapulted into the public eye in 1997 with his first Academy Award® nomination and win for co-writing “Good Will Hunting” with his lifelong friend Ben Affleck. The script also earned the pair a Golden Globe® nomination as well as several critics’ group nominations, and feted Damon with Academy Award, Golden Globe and Screen Actors Guild® (SAG) nominations for best actor.

More recognition followed as Damon earned his third Golden Globe® nomination for his performance in 1999’s “The Talented Mr. Ripley,” under the direction of Anthony Minghella, and in 2009 was nominated for Academy Award, Screen Actors Guild® and Critics’ Choice Award nominations for best supporting actor, for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood’s true-life drama “Invictus.” Additionally, in the same year, he garnered a Golden Globe nomination for best actor for his starring role in Steven Soderbergh’s “The Informant.” The connection with Soderbergh proved to be a successful one as he and Damon collaborated again for seven films over his career, including the heist blockbuster films, “Ocean’s Eleven,” “Ocean’s Twelve” and “Ocean’s Thirteen,” and in 2013 for the HBO Telefilm, “Behind the Candelabra,” where Damon played opposite Michael Douglass, and earned Emmy Award®, Golden Globe, Screen Actors Guild and BAFTA Award® nominations for best performance by an actor in a television movie or miniseries.

Hailing from Boston, Damon attended Harvard University and gained his first acting experience with the American Repertory Theatre. He made his feature film debut in "Mystic Pizza," followed by roles in "School Ties," Walter Hill's "Geronimo: An American Legend," the cable project's "Rising Son" and Tommy Lee Jones' "The Good Old Boys." However, it was Matt's portrayal of a guilt-ridden Gulf War veteran, tormented by memories of a battlefield incident, in 1996's "Courage Under Fire," that first put him on the radar of both critics and audiences alike.

The following year, Damon played the title role in Steven Spielberg's award-winning World War II drama, "Saving Private Ryan," and starred in John Dahl's drama "Rounders" and reunited with Ben Affleck and director Kevin Smith to star in the controversial comedy "Dogma."

Matt's other film credits include Kevin Smith's "Chasing Amy"; Francis Ford Coppola's "The Rainmaker," in which he played an idealistic young attorney; Robert Redford's "The Legend of Bagger Vance"; Billy Bob Thornton's "All the Pretty Horses"; "Gerry" for director Gus Van Sant; a cameo appearance in George Clooney's "Confessions of a Dangerous Mind"; Terry Gilliam's "The Brothers Grimm," with Heath Ledger; the Farrelly brothers' comedy "Stuck on You," opposite Greg Kinnear; Stephen Gaghan's geopolitical thriller "Syriana," with George Clooney; Martin Scorsese's Oscar®-winning Best Picture "The Departed," with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller "The Good Shepherd," with De Niro and Angelina Jolie; the action thriller "Green Zone," directed by Paul Greengrass; the drama "Hereafter," which reunited him with director Clint Eastwood; the Coen brothers' remake of the classic western "True Grit"; George Nolfi's thriller "The Adjustment Bureau," opposite Emily Blunt; the thriller "Contagion" for director Steven Soderbergh, Kenneth Lonergan's "Margaret"; "Happy Feet 2," an animated feature to which he lent his voice; "We Bought a Zoo," directed by Cameron Crowe; the sci-fi thriller "Elysium," for director Neil Blomkamp; "Monuments Men" for George Clooney and "Interstellar" for Christopher Nolan.

In 2015, Damon starred in the outer space actioner "The Martian," for director Ridley Scott, in which he played Mark Watney, an astronaut stranded on Mars who struggles to survive until he can be rescued. The film, which was a box-office hit, earned stellar reviews and seven Academy Award® nominations with Damon garnering a nomination for best performance by an actor in a leading role.

In 2016, Damon starred in Yimou Zhang's "The Great Wall"; he served as a producer on the Kenneth Lonergan directed drama "Manchester by the Sea," which received three Critics' Choice Awards® one Golden Globe Award® two BAFTA Awards® and two Academy Awards®; and he starred as Jason Bourne in the film of the same title. He reprised the character he originated in the blockbuster action films, "The Bourne Identity," "The Bourne Supremacy" and "The Bourne Ultimatum," reteaming with director Paul Greengrass who helmed the latter two. For his role in the film, Damon received a Critics' Choice Award® nomination for best actor in an action movie.

In 2017, Damon starred in “Suburbicon” for director George Clooney and in “Downsizing” for director Alexander Payne. Most recently he starred in “Ford vs. Ferrari” for director James Mangold alongside Christian Bale and “Stillwater” for director Tom McCarthy.

In 2000, Damon teamed with Ben Affleck and Chris Moore to form the production company LivePlanet, to produce film, television, and new media projects. LivePlanet produced the documentary “Running the Sahara,” directed by Oscar® winner James Moll, as well as three seasons of the Emmy®-nominated series “Project Greenlight,” chronicling the making of independent films by first-time writers and directors, spawning three features: “Stolen Summer,” “The Battle of Shaker Heights” and “Feast.”

The series, which first aired on HBO and later Bravo, was resurrected and the fourth season aired on HBO in September 2015 under Damon and Affleck’s banner, Pearl Street Productions. Pearl Street Productions, which has a first look deal with Warner Bros. Pictures, co-produced “Promised Land,” which reunited Damon with director Gus Van Sant and was written and produced by Damon and John Krasinski; “Jason Bourne,” “Manchester by the Sea” and “Live By Night” for Warner Bros. which Ben directed. The company also produced “Incorporated” for the Syfy Channel, which Alex and David Pastor wrote and directed. Other projects in development include “RFK,” which Nikolaj Arcel wrote and will direct and “The Trade,” which Jay Roach is attached to direct.

On the small screen, Damon is an executive producer on the Showtime’s drama series “City on a Hill,” which was recently renewed for a third season. Additionally, Damon both executive produced and appeared in the History Channel project “The People Speak,” based on a book co-written by famed historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry. In addition, Damonco-founded H20 Africa in 2006, now known as Water.org, a foundation that brings clean water to and sanitation to countries around the world that suffer without that simple need.

ADAM DRIVER (Jacques Le Gris) can currently be seen starring in Leos Carax’s musical drama “Annette,” opposite Marion Cotillard. Also upcoming is Ridley Scott's “House of Gucci.”

He is currently in production on Noah Baumbach’s adaptation of Don DeLillo’s novel, “White Noise,” and recently completed filming Scott Beck and Bryan Woods’ sci-fi thriller “65.”

Recent work includes Noah Baumbach’s “Marriage Story,” for which he received Academy Award®, BAFTA, Golden Globe® and Screen Actors Guild nominations in the category of best actor and also garnered the best actor Gotham Award.

Prior to this, Driver co-starred in Spike Lee’s “BlacKkKlansman,” alongside John David Washington. For his portrayal, he received numerous accolades, including Academy Award®, BAFTA, Golden Globe® and Screen Actors Guild nominations in the category of best supporting actor.

Film credits include Scott Z. Burns' "The Report"; Jim Jarmusch's "The Dead Don't Die" and "Paterson"; Terry Gilliam's "The Man Who Killed Don Quixote"; Rian Johnson's "Star Wars: The Last Jedi"; Steven Soderbergh's "Logan Lucky"; Martin Scorsese's "Silence"; Jeff Nichols' "Midnight Special"; J.J. Abrams' "Star Wars: The Rise of Skywalker"; and "Star Wars: The Force Awakens"; Shawn Levy's "This Is Where I Leave You"; Noah Baumbach's "The Meyerowitz Stories"; "While We're Young"; and "Frances Ha"; Saverio Costanzo's "Hungry Hearts," for which he received the Venice International Film Festival's Volpi Cup; John Curran's "Tracks"; Ethan and Joel Cohen's "Inside Llewyn Davis"; Steven Spielberg's "Lincoln"; and Clint Eastwood's "J. Edgar."

Television credits include HBO's critically acclaimed series from Lena Dunham, "Girls." For his performance on the show he received three consecutive Emmy® nominations for outstanding supporting actor in a comedy series. He received a fourth Emmy nomination as outstanding guest actor in a comedy series for his guest hosting role on "Saturday Night Live."

Driver starred in the first Broadway revival of Lanford Wilson's "Burn This," directed by Michael Mayer. His performance as Pale earned him a Tony Award® nomination for best performance in a leading role as well as a Drama League Award nomination for distinguished performance.

Past Broadway credits include "Man and Boy" (dir. Maria Aitken), opposite Frank Langella, as well as "Mrs. Warren's Profession" (dir. Doug Hughes), opposite Cherry Jones. Off-Broadway, he starred in John Osborne's "Look Back in Anger" (dir. Sam Gold), which earned him the Lucille Lortel Award for outstanding featured actor. Prior to that, he took the stage as Louis Ironson in The Signature's revival of Tony Kushner's "Angels in America" (dir. Michael Greif).

Driver is a Juilliard graduate and is a former Marine who was with 1/1 Weapons Company at Camp Pendleton, CA. He is also the co-founder of the non-profit Arts in the Armed Forces.

JODIE COMER (Marguerite de Carrouges) is a British actress best known for her role as Villanelle in BBC America's cult breakout series "Killing Eve." Comer stars in the series, which was produced and written by Phoebe Waller-Bridge, alongside Sandra Oh. Comer's standout performance as the Russian assassin quickly made her a fan favorite among audiences, and earned her an Emmy Award® for lead actress in a drama series in 2019, as a well as a BAFTA Award for leading actress. The show received an RTS award as well. The third season of "Killing Eve" premiered on BBC America and AMC on April 12, 2020 and garnered Comer another Emmy Award nomination for lead actress in a drama series, with the show receiving BAFTA and SAG nominations. Production on the fourth and final season began this summer, with episodes premiering in 2022.

She will next be seen in Ridley Scott's "Kitbag," opposite Joaquin Phoenix. In April 2020, Comer was announced to be the first global brand ambassador of luxury skin-care brand, Noble Panacea.

Additional credits include: "Free Guy," opposite Ryan Reynolds for director Shawn Levy; "Star Wars: The Rise of Skywalker"; Alan Bennett's "Talking Heads"; and "Snatches: Moments from Women's Lives" (BAFTA nominated – Best Short Form Programme).

Comer's additional television credits include: Channel 4's "Help," opposite Stephen Graham, on which she also served as executive producer; "The White Princess," "Thirteen" (BAFTA and RTS nominated), "Rillington Place," "Doctor Foster," "Lady Chatterley's Lover," "My Mad Fat Diary," "Remember Me," "Inspector George Gently," "Vera," "Law & Order: UK," "Coming Up," "Casualty," "Good Cop," "Silent Witness," "Doctors," "Justice," "Waterloo Road," "Holby City" and "The Royal Today."

BEN AFFLECK, p.g.a (Pierre d'Alencon/Co-Screenwriter/Producer) has been recognized for his long-standing career as a director, actor, writer, and producer as a recipient of two Academy Awards®, three Golden Globe Awards®, two BAFTA Awards, and two SAG® Awards.

Affleck's upcoming projects include George Clooney's "The Tender Bar," and Robert Rodriguez's action thriller "Hypnotic." Affleck recently received critical acclaim, along with a best actor Critics Choice nomination for his work in Gavin O'Connor's "The Way Back." Affleck will also be producing the recently announced third season of Showtime's popular Boston-based drama series, "City on a Hill" with Matt Damon.

Over his decades in the entertainment industry, Affleck's acting credits include John Madden's Oscar®-winning "Shakespeare in Love," David Fincher's "Gone Girl," and reprising the iconic role of Batman in three feature films. Affleck's additional performances include Terrence Malick's "To the Wonder," "Extract," "Pearl Harbor," "Hollywoodland," "The Accountant," "Armageddon" and "Triple Frontier."

Affleck's directorial credits include "Live by Night," "The Town" and "Gone Baby Gone," for which he earned several critics groups' awards, including the best directorial debut award from the National Board of Review. In addition to Affleck's directorial roster, he has co-written screenplays for several films including "The Town," "Gone Baby Gone" and "Good Will Hunting," which garnered his first Academy Award® and a Golden Globe Award®.

Most notably, Affleck directed, produced, and starred in the critically acclaimed film "Argo," which was awarded top honors, including the Golden Globe® and BAFTA Awards for best picture. Among its seven Oscar® nominations, the film took home the title of best picture, best screenplay and best editing. Affleck was also praised for his work on the film, and received the Golden Globe, BAFTA, and Critics' Choice Awards for best director.

Outside of his successful film career, Affleck is also a passionate advocate and philanthropist who supports many charitable organizations. In March 2010, he founded the Eastern Congo Initiative (ECI), the first U.S.-based advocacy and grant-making initiative wholly focused on the mission of helping the people of eastern Congo support local community-based approaches that create a sustainable and successful society in the long-troubled region.

HARRIET WALTER (Nicole de Carrouges) is a highly respected Olivier Award-winning British actress with a rich and varied body of work spanning across theatre, film and television. She attended the London Academy of Music and Dramatic Arts and has an honorary doctorate from

Birmingham University's Shakespeare Institute in Stratford. She was appointed a commander of the most excellent order of the British Empire in 2000, and in 2011 she was additionally appointed dame commander of the Order of the British Empire.

Walter recently wrapped production on the eagerly anticipated third season of the hugely popular HBO series, "Succession," stepping back into her Emmy®-nominated role as Lady Caroline Collingwood, the dysfunctional second wife of patriarch Logan and mother to three of the Roy children. She is also guest starring in season two of the multi-Emmy Award nominated TV series "Ted Lasso," currently airing on Apple TV.

This year also saw Walter finish filming BBC and AMC's 7-part series "This is Going to Hurt." Created by Adam Kay based on his best-selling medical memoir series, the show delivers a brutally honest depiction of life as a junior doctor on the wards and the toll the job can take back home. She stars alongside Ben Wishaw and Alex Jennings, playing Adam Kay's mother. It is likely the series will be released later this year.

In 2021, Walter also filmed "Burial," directed by Ben Parker and picked up by IFC Films. "Burial" is a thriller following a small group of Russian soldiers who have the task of taking Hitler's discovered remains back to Stalin in Moscow. The film is currently in post-production.

In 2020 she took on a variety of roles on screen in some high-profile projects. She played the central character Edie Henley in Sky Atlantic's 10-part series "The End," which recently aired on Showtime, about a family of three generations trying to figure out how to die with dignity, live with none and make it count. She was also seen as Caroline, Countess of Brockenhurst in Julian Fellowes's six-part period drama "Belgravia," an ITV show set among the upper echelons of 19th century London society.

2020 also saw Walter star as Peggy in Phylida Lloyd's "Herself," alongside Conleth Hill, Cathy Belton and Clare Dunne (who co-wrote the screenplay with Malcolm Campbell). The film, which premiered at the Sundance Film Festival and was released this September, was met with wide acclaim. She also shone and received great acclaim for playing Dasha, the Russian assassin, mentor to Villanelle and former Olympic gymnast in season three of the award-winning BBC America/AMC show "Killing Eve," starring opposite Jodie Comer and Sandra Oh.

Walter has appeared in some of the most well-loved television series of the past few years, including: "The Crown," "Downton Abbey," "Patrick Melrose," "Black Earth Rising" and "Call the Midwife." Film-wise, she had roles in: "My Dinner with Hervé," "The Sense of an Ending," "Denial" And "Star Wars: The Force Awakens." Other notable film and television credits include: "Atonement," "Babel," "The Young Victoria," "Mindhorn," "Sense and Sensibility," "Rocketman," "Law & Order UK," "The Assets," "Curfew" and "London Spy."

Walter's extensive theatre experience has seen her bring many iconic characters to life on stage over the years. She's appeared in numerous productions with the Royal Shakespeare Company, notably: "Macbeth," "Death of a Salesman," "Anthony and Cleopatra" and "Much Ado About

Nothing." She also starred in "The Tempest," "Henry IV" and" Julius Caesar" at the Donmar Warehouse as part of their all-female productions. Her performance in "Mary Stuart," also at the Donmar Warehouse, garnered the Evening Standard Award and nominations for the Olivier Award as well as for the Tony Award® when it transferred to Broadway. She has been nominated for four Olivier Awards, including her win in 1988 for actress of the year in a revival for her roles in three shows – "A Question of Geography," "Twelfth Night" and "Three Sisters."

She is also a writer and has published four books: "Brutus and Other Heroines: Playing Shakespeare's Roles for Women," "Other People's Shoes," "Macbeth" and "Facing It."

~ ABOUT THE FILMMAKERS ~

RIDLEY SCOTT, p.g.a. (Director/Producer), one of the world's foremost directors and producers, is most known for his work on films such as "Thelma & Louise," "Alien," "Black Hawk Down" and "Blade Runner." His film epic "Gladiator" won the Academy Award®, Golden Globe®, and BAFTA Awards for best picture, as well as the Academy Award for best actor in a leading role for Russell Crowe. Throughout his illustrious career, Scott has also been lauded by the Emmy Awards®, Cannes Film Festival and the PGA Awards. In 1968, Scott formed RSA as a commercial production house for some of the world's most recognized corporate brands.

In 1995, Scott formed Scott Free Productions to serve as a production company for his film and television projects such as "Blade Runner 2049," "Murder on the Orient Express," "Hannibal," "American Gangster," "Concussion," the critically-acclaimed CBS drama "The Good Wife," its spin-off "The Good Fight," the highly anticipated upcoming HBO Max sci-fi series, "Raised by Wolves," and the hit telefilms "Killing Lincoln," "Killing Kennedy" and "Killing Jesus." The most recent feature films produced by Scott Free include Jake Scott's "American Woman," Gabriela Cowperthwaite's "The Friend" and Wash Westmoreland's "Earthquake Bird."

As a director, Scott's recent projects include "Alien: Covenant," the sequel to "Prometheus," starring Michael Fassbender and Katherine Waterston, and "All the Money in the World," starring Christopher Plummer, Michelle Williams and Mark Wahlberg. Upcoming films include: "House of Gucci," starring Lady Gaga, Adam Driver, Jared Leto, and Al Pacino; and "Kitbag" with Joaquin Phoenix set to star as French military leader and emperor Napoleon.

NICOLE HOLOFCENER, p.g.a. (Co-Screenwriter/Producer) wrote, along with Ben Affleck and Matt Damon, the screenplay for Ridley Scott's "The Last Duel," starring Matt Damon, Adam Driver, Jodie Comer and Ben Affleck. She also serves as a producer on the film, which opens in theaters this October.

Holofcener **i**s a critically acclaimed and award winning writer/director, whose films include: "Enough Said" (Fox Searchlight – Julia Louis Dreyfus, James Gandolfini); "Please Give" (Sony Pictures Classics – Catherine Keener, Amanda Peet); "Friends with Money" (Sony Pictures Classics – Catherine Keener, Jennifer Aniston, Frances McDormand); and "Lovely and Amazing" (Lionsgate/Good Machine – Catherine Keener, Brenda Blethyn).

Most recently, she directed Tom Perrotta's HBO Pilot "Mrs. Fletcher," and was nominated for an Academy Award® for best adapted screenplay for the Marielle Heller directed "Can You Ever Forgive Me?" (Fox Searchlight – Melissa McCarthy, Richard E. Grant). Her first film, "Walking and Talking" (Miramax – Catherine Keener, Anne Heche), was named to Entertainment Weekly's list of "Top 50 Cult Films of All Time."

KEVIN J. WALSH, p.g.a. (Producer) is an Academy Award®-nominated film producer with over two decades of experience in the entertainment business. Over the course of his diverse career, Walsh has worked alongside four major movie and music moguls – Ridley Scott, Steven Spielberg, Scott Rudin, and Tommy Mottola – and has established himself as a leading producer in cinema.

He is president of Scott Free Productions, Ridley Scott's film production banner, where he is currently in pre-production on Apple's "Kitbag," directed by Ridley Scott and starring Joaquin Phoenix and Jodie Comer. He most recently wrapped production on MGM's "House of Gucci," directed by Ridley Scott and starring Lady Gaga, Adam Driver, Al Pacino, Jeremy Irons and Jared Leto. During his tenure at Scott Free, Walsh has produced "Death on the Nile" (20th Century Studios), directed by Kenneth Branagh and starring Branagh, Gal Gadot, Letitia Wright, Armie Hammer and Annette Bening; "Earthquake Bird" (Netflix), written and directed by Wash Westmoreland and starring Academy Award® winner Alicia Vikander and Riley Keough; "Naked Singularity," written and directed by Chase Palmer and starring John Boyega and Olivia Cooke; "The Friend," directed by Gabriela Cowperthwaite and starring Academy Award winner Casey Affleck, Dakota Johnson and Jason Segel; "All the Money in the World" (Sony Pictures), directed by Ridley Scott and starring Michelle Williams, Mark Wahlberg and Academy Award winner Christopher Plummer; "Jungleland," directed by Max Winkler and starring Charlie Hunnam and Jack O'Connell; "American Woman" (Roadside Attractions), directed by Jake Scott and starring Sienna Miller, Christina Hendricks and Aaron Paul; and "Zoe," (Amazon) directed by Drake Doremus and starring Ewan McGregor and Lea Seydoux.

He also helped oversee the release of "Alien: Covenant" and "Murder on the Orient Express" for 20th Century Fox, and "Blade Runner 2049" for Sony Pictures and Warner Bros.

Prior to his position at Scott Free, Walsh oversaw "The Greatest Showman" for 20th Century Fox for producers Peter Chernin, Jenno Topping and Laurence Mark. The film was directed by Michael Gracey and stars Hugh Jackman, Michelle Williams, Zac Efron and Zendaya.

Walsh earned an Academy Award® nomination for producing the critically-acclaimed drama "Manchester by the Sea," along with Academy Award winner Matt Damon, Kimberly Steward, Chris Moore and Lauren Beck. The film was written and directed by Kenneth Lonergan and stars Casey Affleck, Michelle Williams, Lucas Hedges and Kyle Chandler. "Manchester by the Sea" was released by Amazon Studios and was nominated for six Academy Awards. In addition to winning best film by the National Board of Review, the film went on to win Academy Awards for best actor for Casey Affleck and best original screenplay for Kenneth Lonergan.

He previously produced the psychological thriller “Thoroughbreds” for Focus Features along with Alex Saks and Academy Award® winners Nat Faxon and Jim Rash. Written and directed by Cory Finley, the film stars Olivia Cooke, Anya Taylor-Joy, and the late Anton Yelchin. Walsh also produced the award-winning, comedy-drama “The Way Way Back” for Fox Searchlight Pictures. The film was written and directed by Nat Faxon and Jim Rash and stars Steve Carell, Toni Collette, Sam Rockwell, Allison Janney and Maya Rudolph.

Prior to his work as a producer, Walsh worked as a screenwriter and wrote screenplays for Working Title Films, Reason Pictures, Walt Disney-based Mayhem Pictures and The Sports Studio. He adapted his original comic book, “The Leaves,” into a feature film for Lionsgate Entertainment. He also adapted a children’s book series, “Pyrates,” for Summit Entertainment and Alloy Entertainment.

In production, he helped manage the sets of three films – “The Adventures of Tintin,” “Munich” and “War of the Worlds” – for Academy Award®-winning director/producer Steven Spielberg with budgets of $130 million, $75 million and $132 million, respectively.

Prior to his work for Spielberg, Walsh was an executive assistant to Academy Award®-winning producer Scott Rudin. At Scott Rudin Productions, he assisted and traveled with Rudin as he produced seven films with a combined spending budget of over $200 million. The films included “The Hours,” “The Royal Tenenbaums,” “Iris,” “Changing Lanes,” “Zoolander,” “Orange County” and “Marci X.”

Walsh started his entertainment career as an assistant to the chairman and CEO of Sony Music Entertainment, Thomas D. Mottola, and was later promoted to production coordinator, where he helped oversee the production of albums for Mottola’s priority Sony artists. In 2011, he was named one of Variety’s 10 producers to watch.

JENNIFER FOX, p.g.a. (Producer) received an Academy Award® nomination as producer of Tony Gilroy’s directing debut, “Michael Clayton,” starring George Clooney, Sydney Pollack, Tilda Swinton and Tom Wilkinson. The film received seven Oscar® nominations including best picture, best director, best original screenplay, best actor, best supporting actor and best supporting actress.

Fox began her career as a director of development and then vice president of production at Universal Pictures, where she worked on several films including Steven Soderbergh’s “Erin Brockovich.” Fox served as president of production of Steven Soderbergh and George Clooney’s production company, Section Eight, where she remained from 2001 to 2007. There, she produced Stephen Gaghan’s “*Syriana*” for which George Clooney won the Academy Award® for best supporting actor. Under the banner, Fox also executive produced the Clooney-directed political drama “Good Night, and Good Luck,” which received six Academy Award nominations, including best picture, and also produced “The Informant,” directed by Steven Soderbergh and starring Matt Damon, and “A Scanner Darkly,” based on Phillip K. Dick's novel and written and directed by Richard Linklater starring Robert Downey, Jr., Woody Harrelson and Winona Ryder.

After Soderbergh and Clooney disbanded Section Eight, Fox began producing independently. She collaborated with Tony Gilroy again to produce his next two films, “Duplicity,” starring Julia Roberts, Clive Owen, Tom Wilkinson and Paul Giamatti and “The Bourne Legacy,” starring Jeremy Renner, Rachel Weisz and Edward Norton.

Fox produced Lynne Ramsay’s acclaimed film “We Need to Talk About Kevin,” which won best film at the 2012 London Film Festival and for which Tilda Swinton received SAG Award®, Golden Globe® and BAFTA Award® nominations for best actress. The film also starred John C. Reilly, and Ezra Miller. Lynne Ramsay received a BAFTA Award® nomination for best director.

Through her relationship with Tony Gilroy, she got to know his brother Dan Gilroy and encouraged him to direct. This collaboration resulted in Dan's acclaimed directorial debut “Nightcrawler,” starring Jake Gyllenhaal, Rene Russo and Bill Paxton, for which she won an Independent Spirit Award®. Jake Gyllenhaal was nominated for a SAG Award® and Golden Globe® Awards for his performance.

Fox collaborated again with Dan Gilroy on “Roman J. Isreal, Esq.,” starring Denzel Washington for which he received a received SAG Award®, Golden Globe® and Academy Award® nominations for best actor. In November 2018, Fox produced the 10th Annual Governors Awards for the Academy of Motion Picture Arts and Sciences.

In 2019 she produced two films which world premiered at the Sundance Film Festival: Dan Gilroy's elevated horror film for Netflix entitled “Velvet Buzzsaw,” which stars Jake Gyllenhaal, Rene Russo, John Malkovich and Toni Collette, and “The Report,” written and directed by Scott Z. Burns, starring Adam Driver, Annette Bening and Jon Hamm.

ARTHUR MAX (Production Designer) has been nominated for three Academy Awards®, once each for his production design work on “Gladiator” (2000), “American Gangster” (2007) and “The Martian” (2015). In addition to his Oscar® nominations, Max won several other honors for his production design on “Gladiator,” including the BAFTA, the National Board of Review prize and the Broadcast Film Critics honor. He recently wrapped production on “House of Gucci,” his 14th project with director Ridley Scott.

Max has collected two excellence in production design awards from the Art Directors Guild, the first for “Gladiator” and the second for “The Martian.” He was previously nominated for “Black Hawk Down,” “Robin Hood,” “American Gangster,” “Prometheus” and “Panic Room.” His first job as a production designer was David Fincher’s 1995 thriller, “Se7en.”

Additional film credits include “All the Money in the World,” “Exodus: Gods and Kings,” “The Counselor,” “Kingdom of Heaven,” “Robin Hood,” “Black Hawk Down,” “Body of Lies” and “The Last Vermeer,” which is based on a story of art forgery set in Holland just after World War II.

The native New Yorker began his career as a stage lighting designer in the music industry, following his graduation from New York University in the late 1960s. Those assignments included work at Bill Graham's famous music venue, the Fillmore East in New York's East Village, and the historic Woodstock Festival of 1969. During the following decade, he designed concert lighting and festival stages for many rock and jazz artists. He was Pink Floyd's lighting designer during the bands' tours in the U.S. and around the world in the early 1970s.

After studying architecture in England (earning degrees in the early 1980s from Polytechnic of Central London and the Royal College of Art), Max went on to do several architectural design projects in London, including award-winning lighting designs for the stage of St. John's Concert Hall, a former 18th century church in the center of Smith Square, Westminster, London. He entered the British film industry as an assistant to several English production designers. First for Stuart Craig on Hugh Hudson's "Greystoke: The Legend of Tarzan, Lord of the Apes" and "Cal," both in 1984, then for Ashetton Gorton on Hudson's "Revolution" the following year. He commenced his own production design career in TV commercials over a period of 10 years from 1985 to 1995 for such clients as Pepsi, Nike, Jeep, Coke and Levi's, which led to his ongoing associations with directors Scott and Fincher.

JANTY YATES (Costume Designer) has had a collaborative relationship with Ridley Scott since the great success of "Gladiator" in 2000, for which she won an Academy Award®, one of the eight Oscars® garnered by the film. She was also nominated for a BAFTA, a Golden Satellite and a Saturn Award. She has also had CDG nominations for "De-lovely" and for "The Martian," a Golden Satellite nomination for "De-lovely" and a Goya nomination for "Kingdom of Heaven."

Yates has worked with many prolific directors, including Michael Mann ("Miami Vice"), Jean Jaques Annaud ("Enemy at the Gate"), Irwin Winkler, ("De-lovely"), John Amiel ("The Man who Knew too Little"), Michael Winterbottom ("Jude," "Welcome to Sarajevo"), Gillian Anderson ("Charlotte Grey") and Jake Scott ("Plunkett & Maclean").

During her collaboration with Ridley Scott, Yates has worked on such diverse films as "Hannibal," "American Gangster," "Robin Hood," "Prometheus," "Exodus: Gods & Kings," "The Martian," "Alien: Covenant," "All the Money in the World," "Raised by Wolves," now showing on HBO, and she recently wrapped production on "House of Gucci," which is set between the 1970s and 1990s and follows the story of Patrizia Gucci, played by Lady Gaga, who killed her husband Maurizio Gucci in 1995.

On "The Last Duel," Yates went back to medieval times with Matt Damon and Ben Affleck (who co-wrote the script with Lisa Holofcener) and Adam Driver, making full armor for the combatants in the duel and hundreds of gowns, male and female, for the cast.

She is a member of the Costume Designers Guild, has worked abroad in most countries and is fluent in French and has good working Spanish.

TIM LEWIS' (Supervising Armorer) work can often be seen on screen in the hands of the world's best known actors and on their blockbuster movie posters. After studying model-making, Lewis found an ideal home for his design and manufacturing skills and love of film and interest in the world of weaponry, as a movie armorer.

He began his career working alongside Simon Atherton, one of the most highly regarded film armorers, on a range of movie projects, spanning many different genre and periods. From Ridley Scott's "Kingdom of Heaven" and "Robin Hood," Steven Spielberg's "Warhorse," Mel Gibson's "Apocalypto" and David Ayers "Fury," to present day films such as J.A. Bayona's "Jurassic World: Fallen Kingdom," "Mission impossible: Rogue Nation" and "The Mummy," the last two featuring Tom Cruise.

Lewis has more recently helmed the armory departments of critically acclaimed productions like David MacKenzie's "Outlaw King," Justin Kurzel's "Macbeth" and Rupert Sander's "Snow White and the Huntsman." He is currently working on the "Game of Thrones" spin off "House of the Dragons."

ERIC JAGER's (Author) *The Last Duel* has sold in nearly 20 languages worldwide and has been featured on NPR, Radio France, and BBC Radio's "Book of the Week" (2005) as read by Robert Glenister, as well as a BBC TV documentary (2006) narrated by the late Helen McCrory. The book was short-listed for the Crime Writers' Association's Nonfiction "Gold Dagger" (2005) and featured on the true-crime podcast "Most Notorious!" (2019).

After 20th Century Studios purchased the rights to *The Last Duel* in 2019, Jager was hired as a consultant. He did extensive historical research and reviewed two drafts of the completed script, recommending various changes prior to the start of production in February 2020.

Jager has taught medieval literature in UCLA's English department since 1996 and previously at Columbia University (1987-1996). He earned his Ph.D. at The University of Michigan (1987), where he won a Hopwood Award and the Thorpe Dissertation Prize. He has published two scholarly studies besides *The Last Duel* and *Blood Royal*, another true-crime trade book, and has conducted research at archives all over France, including in Paris, Dijon, Lille, Pau, and regional archives in Normandy.

Jager's work has appeared in many academic journals, plus articles and interviews in *The Los Angeles Times, Forbes, Time, The Christian Science Monitor, Lapham's Quarterly, History News Network, The Daily Beast, The Huffington Post* (Spain)*, France Today* and *History Magazine.* He has given invited talks at Princeton, Duke, Chicago, Michigan, British Columbia and other universities; and at conferences in France hosted by the universities of Caen, Orléans and Lille. He also has spoken at The Metropolitan Museum of Art, The American Library in Paris, the Denver Publishing Institute, and has interviewed bestselling authors Ken Follett, Kathryn Harrison and Bruce Holsinger for Writers Bloc.

He lives in Los Angeles with his wife Peg, a research librarian, and they enjoy spending time with friends, books, and Southern California's many offerings. They are dedicated walkers and have traveled in France, England, Italy and Japan.

HARRY GREGSON-WILLIAMS (Composer) is one of Hollywood's most sought-after and prolific composers whose long list of film and television credits underscore the diverse range of his talents. Gregson-Williams wrote the music for Disney's live action feature film "Mulan" which was directed by Niki Caro with whom he worked previously having scored her film "The Zookeeper's Wife." Gregson-Williams also co-wrote the original song "Loyal Brave True" for "Mulan" performed by Christina Aguilera.

Upcoming projects for Gregson-Williams include "The Last Duel" and "House of Gucci" both directed by Ridley Scott. He was the composer on all four installments of the animated blockbuster "Shrek" franchise, garnering a BAFTA Award nomination for the score for the Oscar-winning "Shrek." He received Golden Globe® and GRAMMY® Award nominations for his score for Andrew Adamson's "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." He has collaborated multiple times with a number of directors, including Ben Affleck on "Live by Night," "The Town" and "Gone Baby Gone"; Joel Schumacher on "Twelve," "The Number 23," "Veronica Guerin" and "Phone Booth"; Tony Scott on "Unstoppable," "The Taking of Pelham 1 2 3," "Déjà Vu," "Domino," "Man on Fire," "Spy Game" and "Enemy of the State"; Ridley Scott on "The Martian," "Prometheus," "Exodus: Gods and Kings," "Kingdom of Heaven" and the upcoming "The Last Duel" and "House of Gucci"; Bille August on "Return to Sender" and "Smilla's Sense of Snow"; Andrew Adamson on the "Shrek" series, the first two "Narnia" movies and "Mr. Pip"; and Antoine Fuqua on "The Replacement Killers," "The Equalizer," The Equalizer 2" and "Infinite."

Some of his other recent film projects include the upcoming "The Ambush" directed by Pierre Morel, "Life in a Day 2020" directed Kevin Macdonald, "The Meg" directed by Jon Turteltaub, Aardman Animation's "Early Man" directed by Nick Park for which he received an Annie Award nomination and Disneynature's "Penguins." His television credits include "Whiskey Cavalier," the miniseries "Catch-22" and creating the main title theme and scoring two episodes of the anthology series "Philip K. Dick's Electric Dreams" for which he received an Emmy nomination for the episode titled "The Commuter."

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